

**April 6, 2024**

**7:30 pm**

**“Spring Pops – The Ultimate Movie Night”**

**Dustin and Dominique Luecke, Guest Hosts**

**John Williams:** March from *Superman*

**Hans Zimmer, arr. Victor Lopez:** Concert Suite from *Batman - The Dark Night Rises*

**James Horner/John Moss:** Suite from *Apollo 13*

**Hans Zimmer, arr. Paul Lavender:** Suite from *Pirates of the Caribbean – Dead Man’s Chest*

**James Horner/John Moss:** Medley from *Titanic*

**INTERMISSION**

**John Williams:**

Adventures on Earth from *E.T.*

Suite from *Jaws*

Suite from *Close Encounters of the Third Kind*

Flying Theme from *E.T.*

Suite from *Star Wars*

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**“Spring Pops – The Ultimate Movie Night”**

**JOHN WILLIAMS: March from *Superman***

John Williams composed a rousing grand-orchestral score for *Superman*. He has helped form a symphonic film music renaissance and a return of the classical style. “In fact, he has founded a ‘neoclassical trend’ of which he still continues to be the greatest exponent,” opines Emilio Audissino in his book *The Film Music of John Williams*. “The orchestral scores of John Williams have become an important part of the new Hollywood.” He continues, “This *March* might make one think of Prokofiev or of Shostakovich. In Williams’ scores there is a great deal of attention paid to a coloristic and inventive use of sounds.”

The *Superman* music features individual themes or “leitmotifs” for each person, and each Superman movie carried some of the same original music by Williams. A “leitmotif” is a melody associated with a particular character or story element in any mode of drama in which music is employed, such as an opera, ballet, or film.

**HANS ZIMMER, arr. VICTOR LOPEZ: Concert Suite from *Batman - The Dark Knight Rises***

The main motif always consists of just two notes, played by horns and accompanied by strings, representing Batman's pain and guilt. One also hears Batman's main action theme ("Molossus"). The score won the Grammy Award for Best Score Soundtrack for Visual Media, Best Music at the Saturn Awards, and Best Soundtrack at the Brit Awards, and was nominated in the category Best Film Music at the BAFTA Awards (British Academy Film Awards - an annual award show hosted by the British Academy of Film and Television Arts to honor the best British and international contributions to film).

Composer Hans Zimmer originally said the main Batman theme was purposely introduced at the end of *Batman Begins*, and would be fleshed out in the sequel as the character develops. The heroic brass theme which plays in *Batman Begins* makes a reappearance in the film's climax. It also makes its third and final appearance in *The Dark Knight Rises*.

Zimmer believes that the composer’s job is to create an original, yet familiar theme that pushes the story forward. The theme should tell the parallel story that the director set out to tell, not just exist on its own as a concept.

When the composer creates the theme for a character, he/she can get to know the character in two ways: read the script and interpret their thoughts, feelings, and actions, or ask the director to describe their stories. It's all about understanding their past, their hopes and dreams, and any crucial moments that made them the way they are. Understanding their journey, and how they react to the obstacles on their journey, will help inform their musical themes.

Even more important, says Zimmer, relate to the characters and find common ground so that their themes can be constructed from your own imagination and emotional truth. When creating a character theme, try to expose what the audience cannot see. Ask the questions: What drives the character? What is the character hiding? Relate to the characters, make it personal, and find the part of the character that resonates with you.

### **JAMES HORNER / JOHN MOSS: Suite from *Apollo 13***

The score to *Apollo 13* was composed and conducted by James Horner. The music was a critical success and garnered Horner an Academy Award nomination for Best Original Score (see below). *Apollo 13* is a 1995 American space docudrama film directed by Ron Howard and starring Tom Hanks and Kevin Bacon. The screenplay by William Broyles Jr. and Al Reinert dramatizes the aborted 1970 Apollo 13 lunar mission and is an adaptation of the 1994 book *Lost Moon: The Perilous Voyage of Apollo 13*, by astronaut Jim Lovell and journalist Jeffrey Kluger.

*Apollo 13* received critical acclaim and was nominated for nine Academy Awards, including Best Picture (winning for Best Film Editing and Best Sound). CBS News anchor Walter Cronkite appears in archive news footage and can be heard in newly recorded announcements, some of which he edited himself to sound more authentic. *Apollo 13* earned more than \$25 million during its opening weekend. Within five days, the film generated \$38.5 million, becoming the second-highest five-day opening of all time.

### **HANS ZIMMER, arr. PAUL LAVENDER: Suite from *Pirates of the Caribbean – Dead Man's Chest***

Pirate music is called a sea shanty. It is a genre of traditional folk song that was once commonly sung as a work song to accompany rhythmical labor aboard large merchant sailing vessels. *Pirates of the Caribbean* is noted for reinvigorating the pirate film. The movie is an American fantasy supernatural swashbuckler film series produced by Jerry Bruckheimer and based on Walt Disney's theme park attraction of the same name. The film series started in 2003 and had a positive reception from audiences and film critics. It grossed more than \$650 million worldwide.

The franchise's second film, subtitled *Dead Man's Chest*, was released in 2006 and broke financial records worldwide the day of its premiere. *Dead Man's Chest* became the top-grossing movie of 2006 with about \$1 billion worldwide. Another Pirates film, subtitled *On Stranger Tides*, was released in 2011, and grossed more than \$1 billion worldwide. The franchise has grossed over \$4.5 billion worldwide; it is the 15th-highest-grossing film series of all time, and is the first film franchise to produce two or more movies that grossed over \$1 billion. Hans Zimmer composed the film scores.

### **JAMES HORNER / JOHN MOSS: Medley from *Titanic***

*Titanic* is a 1997 American epic romance and disaster film. Incorporating both historical and fictionalized aspects, it is based on accounts of the sinking of the RMS Titanic. It stars Kate Winslet and Leonardo DiCaprio as members of different social classes who fall in love aboard the ship during its ill-

fated maiden voyage. Upon its release on December 19, 1997, *Titanic* achieved significant critical and commercial success, and then received numerous accolades. It was also praised for its visual effects, performances, production values, direction, musical score, cinematography, story, and emotional depth. With an initial worldwide gross of over \$1.84 billion, *Titanic* was the first film to reach the billion-dollar mark.

Director, writer, and producer James Cameron chose James Horner to compose the film's score. *Titanic* cemented a successful collaboration between the two that lasted until Horner's death. For the vocals heard throughout the film, Horner chose Norwegian singer Sissel Kyrkjebø, commonly known as "Sissel." He had auditioned twenty-five or thirty singers before he finally chose Sissel as the voice to create specific moods within the film. Cameron understood that a hit song from his movie could only be a positive factor in guaranteeing the completion of the film.

In 2017, on the 20th anniversary of its release, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant."

*Titanic* began its awards sweep starting with the Golden Globes, winning four: Best Motion Picture – Drama, Best Director, Best Original Score, and Best Original Song.

The film garnered fourteen Academy Award nominations, and won eleven: Best Picture (the second film about the *Titanic* to win that award, after 1933's *Cavalcade*), Best Director, Best Art Direction, Best Cinematography, Best Visual Effects, Best Film Editing, Best Costume Design, Best Sound (Gary Rydstrom, Tom Johnson, Gary Summers, Mark Ulano), Best Sound Effects Editing, Best Original Dramatic Score, and Best Original Song.

The film's soundtrack became the best-selling primarily orchestral soundtrack recording of all time, and became a worldwide success, spending sixteen weeks at number-one in the United States, and was certified diamond for over 11 million copies sold in the United States alone. The soundtrack also became the best-selling album of 1998 in the U.S. "My Heart Will Go On" won the Grammy Awards for Best Song Written Specifically for a Motion Picture or for Television.

## INTERMISSION

### **JOHN WILLIAMS: Adventures on Earth from *E.T. the Extra-Terrestrial***

John Williams composed the music for movie director Steven Spielberg's movie, *E.T. the Extra-Terrestrial*. "His music for the film *E.T.: The Extra-Terrestrial* is an incredible union of visual and musical storytelling, and many consider it to be one of Williams' finest scores," writes musicologist Robert Normandie in his online thesis, [jwfan.com/wp-content/uploads/2021/08/John-Williams-and-His-Music-For-ET.pdf](http://jwfan.com/wp-content/uploads/2021/08/John-Williams-and-His-Music-For-ET.pdf).

There are almost 80 minutes of music in *E.T.*, excluding alternates and album arrangements. The full hand-written score is in excess of 500 pages. The music was first written by Williams in sketch format; these were then expanded to full score by orchestrator Herbert W. Spencer from December 1981 to

January 1982. The music is scored for large orchestra - e.g., the end credits is written for 3 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns in f, 3 trumpets, 3 trombones, 1 tuba, percussion section, 1 harp, 1 piano and string section. Other cues call for additional instruments such as celeste and organ.

One of the known anecdotes from the recording is that Williams had problems with timing of the music during the recording of the final chase, which resulted in Spielberg shutting off the projector and telling Williams to record the music as he wanted it. Spielberg later edited the scenes around the recorded music! Robert Normandie writes in his online review of the score, [jwfan.com/wp-content/uploads/2021/08/John-Williams-and-His-Music-For-ET.pdf](http://jwfan.com/wp-content/uploads/2021/08/John-Williams-and-His-Music-For-ET.pdf), "This was an incredibly rare moment in filmmaking. Usually, the music strictly adheres to the timing of the film. Indeed, the music is truly remarkable and is one of the great unions between film and music in cinematic history." Normandie continues, "Spielberg and Williams are masters of the craft." Later Normandie adds, "Spielberg says that Williams' music becomes a character in his films."

*E.T.* was enormously successful when it was released and remains popular to this day. Ranked as the twenty-fourth greatest film of all time by the American Film Institute, the story is engaging and full of wonderful characters and situations. Normandie continues, "Aliens have long held an attraction for movie-goers and there have been countless films about them over the years, though none of them are quite like *E.T.* It is an intimate story about a boy and an alien who develop a loving friendship. The music abounds with memorable themes and textures that beautifully capture the tone of the film. The melodies are diverse in character, yet unified and organically develop throughout the film. *E.T.* has endured and the music plays an important role in its success."

### **JOHN WILLIAMS: Suite from *Jaws***

Rarely have six basses, eight celli, four trombones and a tuba held more power over listeners, especially in a movie theater.

"For some, John Williams' score for *Jaws* ranks as the most frightening music ever written for film (and, according to a 2005 survey by the American Film Institute, among the top 10 most memorable scores in movie history)," writes Jon Burlingame of FilmSociety.org. "The music of *Jaws* was as responsible as filmmaker Steven Spielberg's imagery for scaring people out of the water in the summer of 1975. Its sheer intensity and visceral power helped to make the film a global phenomenon."

The film was only Spielberg's second feature film as director. "I knew about the novel," Williams recalled in a recent visit to his offices on the Universal lot. "I don't think I read it, but Peter Benchley's book was very, very popular. I remember seeing the movie in a projection room here at Universal."

"I came out of the screening so excited," Williams said. "I had been working for nearly 25 years in Hollywood but had never had an opportunity to do a film that was absolutely brilliant. I had already conducted *Fiddler on the Roof*, but *Jaws* just floored me."

Williams viewed Spielberg's thriller about a giant Great White shark terrorizing New England beachgoers as a chance for music to make a major contribution. Williams says, "I really saw this as a kind of sea chase, something that also had humor, so the orchestra could be swashbuckling at times."

First to come – and the only music that Williams demonstrated for Spielberg prior to the recording sessions – was the shark motif. (*Think of the first couple measures of Dvořák: Symphony from the New*

*World – 4<sup>th</sup> Movement*.) He found a signature that not only fit the creature but proved flexible enough to function in as many ways as the shark itself: sounds from deep in the orchestra (low strings, low brass instruments) that were also rhythmic: "So simple, insistent and driving, that it seems unstoppable, like the attack of the shark," Williams explained. The music could be loud and fast if he was attacking, soft and slow if he was lurking, but always menacing in tone.

Surprisingly, the director took a bit of convincing. "I played him *the simple little E-F-E-F bass line* that we all know on the piano," and Spielberg laughed at first. But, as Williams explained, "I just began playing around with simple motifs that could be distributed in the orchestra, and settled on what I thought was the most powerful thing, which is to say the simplest. Like most ideas, they're often the most compelling."

While the shark theme remains the most famous part of the *Jaws* score, Williams' entire score is musically diverse. He wrote a delightful promenade for the crowds at the Amity beach. Drawing on his classical training, Williams also composed a Bach-like piece.

There was a lighthearted hornpipe (a traditional sailor's dance), and brass fanfares for the boat chasing the shark at sea. "It suddenly becomes very Korngoldian," Williams noted, referring to Erich Wolfgang Korngold, the famous composer who scored so many movies in the 1930s and '40s, "You expect to see Errol Flynn in *Robin Hood* at the helm of this thing." Indeed, Korngold himself was Williams' main model. The LSO patrons will remember earlier this season hearing the music from *The Adventures of Robin Hood*.

*Jaws* not only became the highest-grossing film of its time, it propelled John Williams into the front rank of modern film composers. He won his second Academy Award for the score (one of five he has today) as well as a Golden Globe, a Grammy and BAFTA's Anthony Asquith Award for film music. Together with *Star Wars* – which Williams would compose two years later for Spielberg's friend George Lucas – the phenomenally successful music for *Jaws* brought about a resurgence of interest in the symphonic film score and paved the way for such future Spielberg-Williams masterpieces as *E.T., the Extra-Terrestrial* (1982) and *Schindler's List* (1993).

More than anything, Williams' music for *Jaws* helped the director achieve his goal: to scare the wits out of moviegoers. As Spielberg later put it: "I think the score was clearly responsible for half of the success of that movie."

*Jon Burlingame of FilmSociety.org*

### **JOHN WILLIAMS: Suite from *Close Encounters of the Third Kind***

John Williams' haunting, ethereal score is integral to the drama of Steven Spielberg's 1977 science fiction film, *Close Encounters of the Third Kind*. In fact, much of the score was written before filming began. In a reversal of the normal process, Spielberg set parts of the film to Williams' music. The film blends mystery, terror, and childlike wonder. One of its dominant themes involves the human need to connect and find deeper meaning. This film is memorable just for this 'Encounter' theme. Something about the 'Encounter' is so innocent. Moreover, there is a passage of "When You Wish Upon a Star" from *Pinocchio* (1940) woven into the music.

In preparation for a concert by the New York Philharmonic, the composer wrote, "Over the years, *Close Encounters of the Third Kind* has remained one of my favorite Steven Spielberg films. With its depiction of the long-awaited visit of the radiant and loving extraterrestrials, the fascinating premonitions of the

little boy, and the five-note musical motif used to communicate with our other-worldly guests, the film offered a rich and unusual canvas on which to present the music.”

Emilio Audissino writes in his book, *The Film Music of John Williams*, that Williams and Spielberg began working on the music long before the production started – something uncommon in Hollywood practice.”

*Theme from Close Encounters of the Third Kind* became a 1978 instrumental hit single. The piece became a hit in the United States (#13) and Canada (#12) during the winter of that year. In 1979, *Theme from Close Encounters of the Third Kind* won a Grammy award for best instrumental composition.

### **JOHN WILLIAMS: The Flying Theme from *E.T. the Extra-Terrestrial***

*The Flying Theme* is the most famous theme in the movie. “It is frequently played in film music concerts, and when Williams conducts concerts with his music, it is often played as an encore,” adds Normandie.

Spielberg himself has said on numerous occasions that Williams’ music becomes a character in his films. Since the main characters are children, they ride around on bicycles for which Williams wrote lively music. And while *E.T.*’s powers may have lifted the bicycle into the sky, the magic of John Williams’ music made it soar.

Emilio Audissino writes in his book *The Film Music of John Williams*, “The film’s finale consists of fifteen minutes with continuous symphonic accompaniment, a memorable set piece that is one of the highest achievements of the art of composing for films.”

### **JOHN WILLIAMS: Suite from *Star Wars***

*Star Wars* is an American epic space-opera franchise, centered on a film series created by George Lucas. It depicts the adventures of various characters “a long time ago in a galaxy far, far away.”

John Williams perfectly understood what type of music was needed for this film. The music of the *Star Wars* franchise is composed and produced in conjunction with the development of the feature films within the franchise. Williams’ scores for the *Star Wars* seven saga films count among the most widely known and popular contributions to modern film music. The scores utilize an eclectic variety of musical styles, with several obvious nods to Holst (*Mars from The Planets*), Walton, Prokofiev, and Stravinsky (*The Rite of Spring*) in the score to *Star Wars*.

Williams describes his approach to the film’s opening music, “The opening of the film was visually so stunning that it was clear that music had to ‘smack’ you right in the eye and do something very strong. It is set in the most brilliant register of the trumpets, horns, and trombones so that we’d have a blazingly brilliant fanfare in the opening of the piece.”

He continues, “I have a lifelong love of the French horn since I played it as a student. I love the very sound of the French horn and it conjures images stored in the collective psyche. It is an instrument that invites us to ‘dream backward to the ancient time.’”

## Biographies

### **John Williams (b. Floral Park, New York, February 8, 1932)**

John Towner Williams is an American composer, conductor, and pianist. With a career spanning over six decades, he has worked on many of the highest-grossing films of all times, including the *Star Wars* series, *Close Encounters of the Third Kind*, *Superman*, *Raiders of the Lost Ark*, and *E.T. the Extra-Terrestrial*. These are some of his most beloved and unforgettable works featuring music from a selection of the best films in cinema history.

In 2005, the American Film Institute chose Williams' score to *Star Wars* as the greatest American film score of all time. Yet, the film scores of John Williams often remind us of works by other composers. Williams' film music is often likened to works by Copland, Hanson, Dvořák, Holst, Richard Strauss, Stravinsky, and Wagner – and this list is not exhaustive. In film and music critic Stephen Holden's words, "Instead of creating appropriations of Rachmaninov, Mahler, and Strauss, Mr. Williams moved a little further ahead to Prokofiev and Bartok for stylistic inspiration."

Williams recalls, "The symphonic film score was such a surprising success that it may have reminded people who had temporarily forgotten how much an orchestra can contribute to a film. People really didn't think anymore of using a symphony for film. So, it might have been a gentle reminder that the orchestra is a fabulous tool, and always has been, and still is very much with us. There is nothing yet invented that delivers the emotional impact that a symphony can." Interestingly, Alfred Hitchcock – whose *Family Plot* Williams scored – taught Williams valuable lessons about how to lay music into a film.

Darryn King reports in *The New York Times* that "when the New York Philharmonic honored the work of film composer John Williams this past spring (2023), the film director Steven Spielberg introduced a clip of the opening scenes of *Raiders of the Lost Ark* – without the music. The clip was played again, this time with the orchestra joining in. Like magic, the adventuresome spirit of the movie was restored!!"

Williams "alludes to compositions by Beethoven, Bruckner, Copland, Mahler, Schubert, Strauss, Tchaikovsky, and Wagner to present a sound-world that is as familiar as possible," while using the styles of composers Ligeti, Lutoslawski, Stravinsky, Penderecki, or Shostakovich for the opposite purpose of "alienation or agitation" writes author Peter Moormann from the University of Cologne in *Spielberg-Variations: Die Filmmusik von John Williams (Baden-Baden, Germany: Nomos 2010)*, p. 775.

The film composer was expected to deliver scores at lightning speed, and the extreme demands on his time suggest that he might use familiar music as a model simply to increase the speed of production, for the first *Star Wars* film he had a mere six weeks to score about 90 minutes of music, which is a daunting task even with the help of professional orchestrators.

John Williams attended the University of California at Los Angeles (UCLA), and studied composition privately with the Italian composer Mario Castelnuovo-Tedesco. He then moved to New York City entering The Juilliard School studying piano with Rosina Lhévinne. Returning to Los Angeles he began working as a session musician and a studio pianist, most notably for composer Henry Mancini on the *Peter Gunn* soundtrack. He broke through to win his first Academy Award for his film score in the 1971 film *Fiddler on the Roof*.



Besides film music, Williams' numerous works include a horn concerto for the Chicago Symphony Orchestra's Dale Clevenger, a trumpet concerto for the Cleveland Orchestra's Michael Sachs, and a bassoon concerto for the New York Philharmonic's Judith LeClair.

Williams also wrote theme music for the 1984, 1988, 1996, and 2002 Olympic Games (the 2002 Winter Games were held in Salt Lake City, Utah). In fact, during ceremonies and presentations at the 2002 Salt Lake City Winter Games, Williams conducted the Utah Symphony Orchestra, which was seen by millions on television globally. These events were held outside at the University of Utah football stadium, which had been renovated into an appropriately large outdoor venue; the orchestra and conductor were dressed appropriately! This was a memorable event for a winter Olympics held in the United States.

Williams succeeded Arthur Fiedler as the Boston Pops Orchestra's Principal conductor in 1980 and was followed by Keith Lockhart (who incidentally had also served as the conductor of the Utah Symphony Orchestra during and following the 2002 Winter Olympics). Williams is now the Pops' Laureate Conductor, as well as Artist-in-Residence at Tanglewood, the summer home of the BSO, thus maintaining his affiliation with its parent, the Boston Symphony orchestra (BSO).

Author Harry Ellis Dickson, former first violinist with the BSO and associate conductor of the Boston Pops, writes in his book, *Arthur Fiedler and the Boston Pops*, "Hiring John Williams was a stroke of genius. Not only a fine musician, he is warm and sensitive, a person of great decency, and very modest. I don't know if I have ever met a more humble conductor. He is a dear man, and I feel very good about working with him. Like Fiedler, John Williams is a fine conductor who knows how to bring out the best in his musicians."

Probably no one else has done more to legitimize and give film music a better recognition in concert halls than John Williams.

### **Hans Zimmer (b. Frankfurt, Germany, September 12, 1957)**

"German film score and record producer Hans Zimmer is recognized as one of Hollywood's most innovative musical talents," writes Emilio Audissino in his book, *John Williams' Film Music*. Zimmer pioneered the use of combining old and new musical technologies. Today, this work has earned him the reputation of being the father of integrating the electronic music world with traditional orchestral arrangements. His film scores include *Pirates of the Caribbean: Dead Man's Chest*, *Batman*, and *Gladiator*.

"Hans Zimmer, a self-taught keyboardist with a background in rock music and whose specialty is scoring action films, can be considered the epitome of contemporary eclecticism." Audissino continues, "Zimmer's music is a kind of rock/techno arranged for symphony orchestra by a team of collaborators, arrangers, and orchestrators. Zimmer is famous for having founded Media Ventures, later renamed Remote Control Productions, a firm specializing in film scores co-written by a pool of musicians. His results are effective, yet similar to one another."

Audissino adds, "Zimmer is one of the most successful and sought-after Hollywood composers. His music is very direct.

Zimmer's additional honors and awards include the prestigious Lifetime Achievement Award in film Composition from the National Board of Review, and the Frederick Loewe Award in 2003 at the Palm Springs International Film Festival. He has also received ASCAP's Henry Mancini Award for Lifetime Achievement. Zimmer and his wife live in Los Angeles with their four children.

**James Horner (b. Los Angeles, California, August 14, 1953; d. Los Padres National Forest, California, June 22, 2015)**

"In the 1980s James Horner was an emerging classically trained composer, showing neoclassical traits and being one of those practitioners who did not compose with the help of computers," writes Emilio Audissino in his book, *John Williams' Film Music*. "He distinguished himself with such outstanding scores as *Star Trek: The Wrath of Khan*, *Aliens*, *Titanic*, *Apollo 13*, and *Braveheart* (performed by the London Symphony Orchestra)." In fact, his score for *Titanic* is one of the best-selling orchestral film soundtracks of all time.

Horner started playing piano at the age of five and also studied violin. He spent his early years in London, where he attended the Royal College of Music and worked with composer György Ligeti. Returning to the United States, he received his Bachelor's Degree in music from the University of Southern California. After earning a Master's Degree, he started work on his doctorate at the University of California, Los Angeles (UCLA), where he studied with Paul Reale, among others.

After several scoring assignments with the American Film Institute in the 1970s, he finished teaching a course in music theory at UCLA, then turned to film scoring. In 1987, Horner's original score for *Aliens* brought him his first Academy Award nomination. He scored six films in 1995, including his commercially successful and critically acclaimed works for *Braveheart* and *Apollo 13*, both of which received Academy Award nominations.

Horner's biggest critical and financial success came in 1997 with his score for *Titanic*. At the 70th Academy Awards, Horner received the Oscar for Best Original Dramatic Score, and shared the Oscar for Best Original Song with co-writer Will Jennings for "My Heart Will Go On." The film's score and song also won three Grammy Awards and two Golden Globe Awards.

Interestingly, Horner composed the 2006–2011 theme for the CBS Evening News, which was introduced during the debut of anchor Katie Couric on September 5, 2006. He wrote various treatments of the theme, explaining, "The tone needs to match the news."